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up the catalogue was intrusted, was well qualified to accomplish it as he adds to his ability as an archæologist the acquirements of a liturgist and theologian. It is rather strange that in these days such a sumptuous book should be illustrated by superb engravings in black and white in the style of the XVIII century, which have, it is true, the advantage of perfect exactitude as they are taken directly from photographs. These engravings number 325. Of the objects which they represent there are at least thirty of capital importance, of the highest artistic value, in the most perfect preservation, of unimpeachable authenticity: crosses, portable altars, reliquaries, bindings, liturgical objects. Above all others towers the famous piece signed *Eilbertus Coloniensis me fecit*. No. 27 is interesting because, though barbarous, it certainly illustrates the passage from the *cloisonné* to the *champlevé* work. First among the rest are the two crosses called the *Welfen Kreuz* and the *Velletri Kreuz*, in both of which an enamelled cross of very early date is enclosed in an elaborate frame of Western mediæval workmanship: the enamels have been repeatedly studied and cannot be securely pronounced Eastern or Western. Of nearly equal interest is the *Stand Kreuz* with its foot of three leopards. Among the rest there are several domical reliquaries, the silver repoussé plaque of Demetrius and that of Duke Otho.

The work presents the treasures of the collection in a worthy manner, and is a most important contribution to our knowledge of this branch of Christian art.—F. DE MÉLY, in *Rev. Art Chrét.*, 1891, No. 2.

LA COLLECTION SPITZER. Fol. Quantin; Paris, 1890.

This is an incomparable work from the character both of the collection itself and the men who have illustrated it. M. Spitzer planned, shortly before his death, to issue a superb catalogue in seven volumes. Of these two have appeared. The authorities selected to carry out the work were MM. Froehner, Darcel, Palustre, Eug. Müntz and Em. Molinier, all authorities in their specialties. The first volume includes the Antiques, Ivories, gold and silver work and Tapestries, illustrated with 63 folio plates and many insets. The antiques, consisting mainly of Greek terracottas and Etruscan bronzes, are catalogued by the careful hand of M. Froehner. M. Darcel had charge of the ivories. In cataloguing the 171 numbers, he takes occasion to summarize the history of ivory carving from the early Middle Ages down to the XVII century, and each piece is examined in its chronological order. The classes of objects are numerous—coffers, croziers, horns, diptychs and book-covers, mirror-boxes, combs and statues of the Virgin of which there are a number of fine examples, especially of the XIV–XVI centuries. The section of the collection whose wealth is incomparable is that of the works in gold and silver and enamel. Por-

table altars, paxes, chalices, reliquaries, ciboria, bible-covers, crosses, censers, flabella, clasps, ostensoria, statuettes—these are some of the classes represented. The writer holds rightly to three western schools—France, the Rhine, and Germany, but limits too much the centres of manufacture. He does not perhaps know sufficiently well the most stupendous collection of enamelled works in existence—that of the treasury of the Kings of Hanover.

The section on Tapestry is entrusted to M. Müntz, who excels in condensation. It is a pleasure to follow him in his rapid description of the tapestries of the Middle Ages and the Renaissance: M. Spitzer allowed in his collection only irreproachable specimens, twenty-three in number, eight of which are reproduced in chromo in a most wonderful manner.—F. DE MÉLY, in *Rev. Art Chrét.*, 1890, No. 6; 1891, No. 1.

JULES HELBIG. *La sculpture et les arts plastiques au pays de Liège et sur les bords de la Meuse*. Deuxième édition. Fol. Bruges, 1890.

This is a study of the history of sculpture in one of the most artistically fruitful parts of Flanders, which stood between the schools of Northern France and of Rhenish Germany. Not only the existing monuments, but manuscript sources of information, have been utilized and the work is that of a thorough specialist. The first chapter treats of the Carolingian period, especially its sculptures in metal and ivory, and the second studies the Romanesque period from about 1000 to 1229, when art gradually develops out of barbarism. Chaps. III to V cover the history of sculpture from the XIII to the beginning of the XVI cent., the most brilliant period in the artistic annals of the province of Liège, and one which the writer makes known to us by a multitude of works, especial attention being paid to sepulchral monuments. In the early part of this period Hugo d'Oignies, and in the later, Hennequin or Jean de Liège, the official sculptor of Charles V, stand out with especial prominence. After studying the works of the Renaissance M. Helbig brings his study as far as the XVIII cent. The illustrations are numerous, varied and good.—EUG. MÜNTZ, in *Chron. des Arts*, 1891, No. 10.

EM. MOLINIER. *Venise et ses arts décoratifs, ses musées et ses collections*. Fol. Librairie de l'Art; Paris, 1889.

This book has not only an expository but a practical and didactic object. M. Molinier seeks, by the reproduction of what he considers beautiful works of art, to influence the industries of the present day. The title of the book is rather misleading, for it is not a description of the monuments of Venice and their contents, but is based entirely on the